

The Story in Flint

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NOV-3 '22

SURE FIRE FLINT

Photoplay in seven reels

Story and scenario by Gerald C. Duffy

Directed by Dell Henderson

**Author of photoplay (under Sec. 62)
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Story in Brief

The world is public property. Its treasures are divided among two classes—the lucky and the plucky. A man will go and get what he wants nothing can stop him. The history books and income tax reports are filled with exciting examples.

"SURE FIRE FLINT."

THE country went wild the day "Flint" was born! The whole nation was on a holiday—cities were gluttoned with parades, fireworks exploded, men cheered, women made speeches, cannon roared, and the streets and hospitals were filled! Flint saw the precious light of day on the Fourth of July. He came in with a mighty roar, as it were, and supplemented the celebration of his appearance with kicks and yells. Seemingly to make up in part for their leaving him, it can at least be said of Mr. and Mrs. Flint that they gave him a running start. For the next we know of him is his appearance on the scene of the "big racket" in Europe. Suffice to say that during these years Flint had never quieted down. The American was in his blood and he went through life as a rocket goes through the sky. His appearance with some hundred thousand like him gave Bill Hohenzollern many things to reflect upon. And after he had posed for a photograph in the Kaiser's erstwhile throne with his bunkie "Sergeant Johnny Jetts," he came home to lick the legions of commerce on Broadway. Meanwhile—

In the "State Orphanage" of a certain town we find "Nanette and Rintintin," a brother and sister so named because of the little woolen French dolls they continually played with. Nanette is adopted by "the wealthy Mr. and Mrs. De Lanni." Before leaving her brother Rintintin, she gives him one of the little dolls with the fond hope that both must meet again some future time and that possession of the dolls will aid them in recognizing one another.

Flint's immediate success in New York consisted of adding one more menace with a fare meter to the ranks of taxi drivers. While it is said that ordinary taximen are rash, Flint was their pride. He could take the paint off the mud guard of other mortal vehicles without scratching the metal itself! And Sergeant Johnny had attained all the pomp and gold lace of a doorman before the belighted entrance of one of Broadway's cabarets. He opened Flint's taxi door to the legions of white shirted bosoms and evening gowns and shared his tips with him.

Flint believed in the symbol of a good luck angel which made sailormen of old put carved figures of women on the prows of their ships. Torn from the society columns of the newspaper and pasted against the windshield of his car the face of June De Lanni kept Flint safe from the traffic cops—and smiled down at him. And one evening Fate surely must have laughed. For Johnny Jetts opened the door of Flint's taxi and the Goddess of his picture with her escort and fiancée, Dibley Poole, stepped in. Poole was what unpolite people might call a "four-flusher." That is to say, he was a combination of society man, big spender, smooth talker and safe cracker. He had succeeded in placing himself in the position of prospective son-in-law to the De Lanni millions. And he might have gotten them if June had not seen her picture on the windshield of Flint's taxi. The next time all three met was at June and Poole's engagement dinner at the Broadway cabaret where Jetts was doorman. Flint had lost his taxi job and was in the temporary role of a "bus boy." His talented action in taking the place of an absent male dancing partner scheduled to perform during the evening served to introduce him to June De Lanni's father. The capitalist offered Flint aid any time he might need it and subsequently both Jetts and Flint decide to take De Lanni up on his promise and presented themselves in due time at the latter's big factory out of town. Here Poole, who is general manager and assistant to De Lanni, resents the intrusion of Flint for whom he has noted June has evinced no little liking. Despite Poole's objections, De Lanni gives both men jobs. Together with Flint and Jetts is the latter's kid, the third of a happy triumvirate who have been "bunkies through all kinds of weather and all sorts of luck."

Poole launches an offensive which he calculated will drive the undesirable Flint off the ground. His first shot is to conspire with a "thug" to hold up Flint, who has been entrusted with the company's funds, but Flint outwits the robber and returns safely. Flint continues to make good under the approving eyes of not only De Lanni but his daughter, while Poole continues to burn with jealousy—and to plan. The climax is reached when in a drunken rage following dinner at the De Lanni house to which Flint has been invited, Poole shows his true hand and is asked to release his affiliations both with June and her father's steel mills. Flint is promoted to his place as manager, the change taking effect within ten days. Poole plans to take advantage of the time accorded him by immediately planning to rob the De Lanni safe. His discharge not having taken effect yet he sends the assisting Flint on a false errand out of town and the same night endeavors to break in the safe. His visions of a big haul are quickly changed to one of horror when he hears cries for help from the interior of the vault he has tried to open. June had come to visit Flint at the office, and hearing Poole and his thug accomplice in the next room planning the robbery, she had found that the only way to hide upon their coming was to enter the safe and close the door. The combination which Poole had formerly known was changed and in the possession of the absent Flint. Before entering the safe June had gotten Flint on long distance phone and apprised him of Poole's intentions to steal the company funds. So while Poole made frantic efforts to open the steel door which was slowly suffocating the life of June, Flint was speeding to the scene in a train. From here the story reaches a crescendo of smashing action wherein Flint is forced to dive from the rear car of the train to save the life of the "kid" who has been helping his father Jetts, tend the bridge. Unknown to Jetts the "kid" hides in a barrel which is subsequently knocked into the water by Flint's onrushing train! After saving the "kid," Flint endeavors to catch the train again by means of a borrowed bicycle, motorcycle and racing car. He smashes full into the locomotive as it starts from the crossing near the next station and climbs aboard the tender from the smoking ruins of his automobile in time to tender his ticket for the conductor to punch. He reaches the office in time to save June from suffocation in the safe. In the subsequent confession of her love for him June tells Flint that he must call her "Nanette," a name only one other person in the world knows of besides her adopted parents. She explains that that person is her brother "Rintintin," lost to her since childhood. Poole has been listening outside meanwhile. His intentions of coming back to kill Flint and abduct June are forgotten. He is "Rintintin," the brother of "Nanette," and as the full horror of his position comes over him he points the revolver at his own breast and kills himself. The sound of the shot brings Flint out into the hall where Poole lies with a very soiled little woolen doll lying near his outstretched hand. The sight of the doll tells Flint the complete story and he pushes June back into the room to prevent her knowledge of the grim tragedy which Fate has played. Through a portion of the smashed office door June's head on Flint's shoulder gives promise of the happiness in store for both.

Washington, D. C., Nov. 3, 1922

The Register of Copyrights,
Washington, D. C.

NOV -3 '22

Dear Sir:-

42729 NOV-3'22

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of
Mastodon Films Inc.

SURE FIRE FLINT (seven reels)

Respectfully,

FULTON BRYLAWSKI

The Mastodon Films Inc. hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
SURE FIRE FLINT	11/3/22	©CL 18362

The return of the above copies was requested by the said Company, by its agent and attorney, on the 3rd day of Nov. 1922, and the said Fulton Brylawski, for himself and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

14 Copies Returned
NOV -6 1922
Delivered in person

Fulton Brylawski

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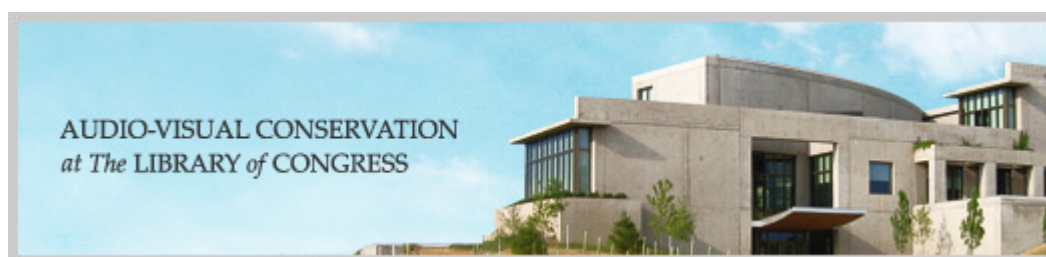
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